A Souvenir of the

1835

1900

P.M.

St. James's Theatre

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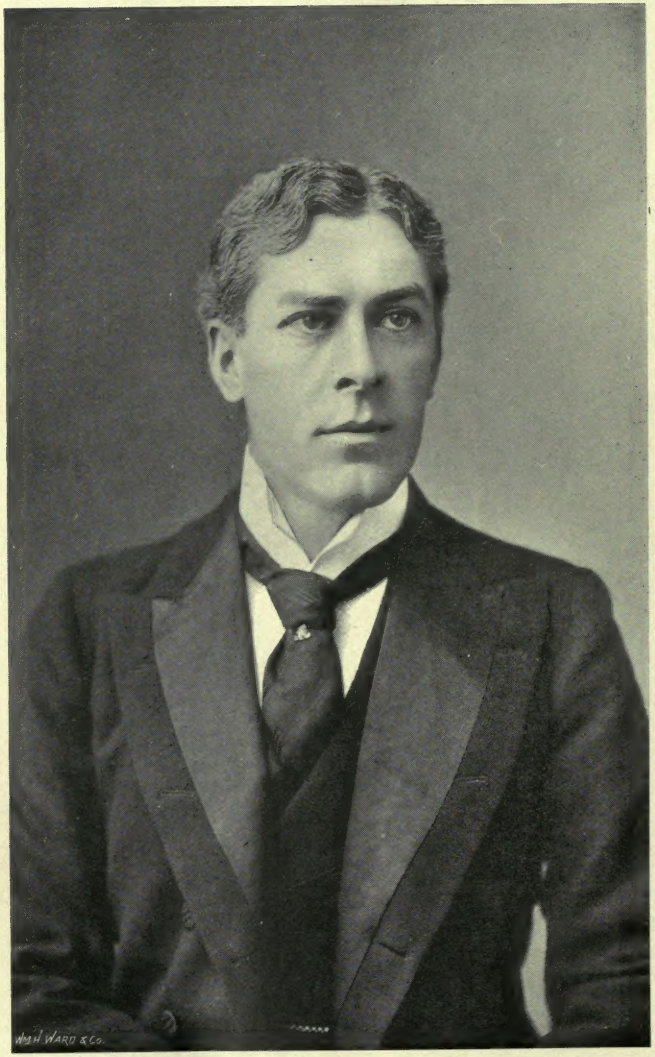
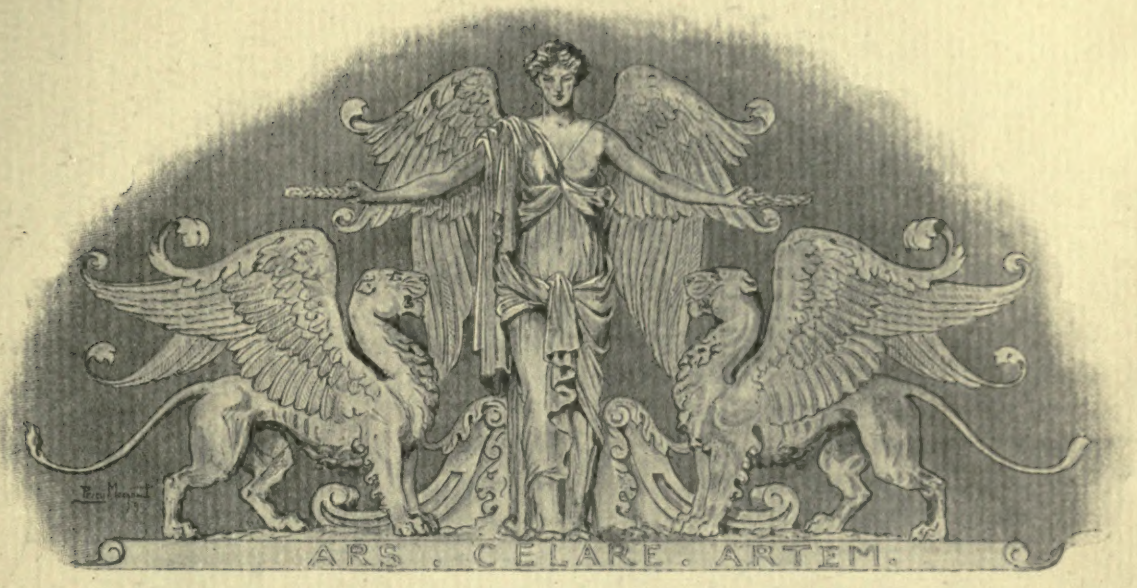


GEORGE ALEXANDER
1892



A CHRONICLE

OF THE

ST. JAMES'S THEATRE

FROM ITS ORIGIN IN 1835

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THE THEATRE ROYAL ST. JAMES'S

ON THE site occupied since 1835 by St. James's Theatre stood an ancient hostelry, known as Nevot's Hotel, a quaint building, dating in all likelihood from the reign of Charles II. These premises were crumbling into decay, when John Braham, the famous tenor, whom Sir Walter Scott described as "A beast of an actor, though an angel of a singer," cast his eye upon the spot. Already he had squandered £40,000 in buying the Colosseum in Regents' Park, but the spirit of speculation was still strong in the composer and singer of "The Death of Nelson." He therefore decided to build a theatre where Nevot's Hotel once flourished. At the age of sixty-one, having obtained the sanction of King William IV., he commissioned Beazley, the famous architect, to build him a playhouse ; and, at the cost of nearly £30,000, the St. James's Theatre came into existence.

In a preliminary flourish, which may have been the inspiration of Sam Gerridge's appeal to "the nobility and gentry of the Boro' Road," the management announced :—

> "ST. JAMES'S THEATRE.—Mr. Braham has the honour to inform the nobility, gentry, and the public that his new theatre, King Street, St. James's Square, will open on Monday, December 14th, 1835, when, and during the week, an Opening Address will be spoken by Mrs. Selby; after which will be presented, for the first time, a new and original burletta, which has been some time in preparation, 'Agnes Sorel,' written by Gilbert A'Becket. The overture and the whole of the music composed by Mrs. G. A'Becket."

Braham was supported in his undertaking by Miss Priscilla Horton, familiar to a later generation as Mrs. German Reed, but all their efforts could not win success for so dreary a drama, and, a month later, it gave place to a musical piece, called "Mons. Jacques," by Morris Barnet, one of the few real successes of this three years of management. After one or two revivals of opera, the theatre was closed for repairs, to re-open with the following pompous announcement :—

> "The theatre having during the recess been perfected in all its departments, and being now admitted to be the most splendid theatre in Europe, will open for the season, on Thursday, September 29th, 1836."

Despite its splendours, however, ill-luck continued to dog the career of the theatre. Charles Dickens, whose fame was then nearing its zenith, turned his attention to the stage, and provided Braham with "The Strange Gentleman," a two-act comic burletta, based upon "The Great Winglebury Duel," in "Sketches by Boz." A run of fifty nights was their reward, and emboldened Braham to commission the novelist to write a comic opera. "Village Coquettes" was the result, and Braham, in his enthusiasm, declared that its like had not been seen since Sheridan's "Daluna." In a preface, dedicated to Harley, the comedian, Dickens admitted :—

"This drama may have a plot, or it may not; and the songs may be poetry, or they may not; and the whole affair, from beginning to end, may be great nonsense, or it may not, just as the honourable gentleman or lady who reads it, may happen to think. So retaining his own private and particular opinion upon the subject (an opinion which he formed upwards of a year, when he wrote the piece), the author leaves every such gentleman or lady to form his or hers as he or she may think proper, without saying one word to influence or conciliate them. It is needless to add that the *libretto* of an opera must be, to a certain extent, a mere vehicle for the music, and that it is scarcely fair or reasonable to judge it by those strict rules of criticism which would be justly applicable to a five-act tragedy or a finished comedy."

This *apologia* notwithstanding, the "strict rules of criticism" were applied, and the poor thing perished of public neglect at the early age of twenty nights. In February, 1838, "The Spitalsfield Weaver" (since made so popular by Mr. J. L. Toole) first saw the light, played by Messrs. Alfred Wigan, E. Wright, J. Webster, and Miss Allison. Its success was immediate, and Braham, entering the green-room on one occasion said, with glee, "I feel quite proud to-night. I have just counted the pit, and there are seventeen people in it!"

But one swallow does not make a summer. At the end of the season, in 1838, Braham found himself a ruined man; and, at the age of 65, obliged to begin life afresh in America, where he attained great popularity. He died at Brompton in 1856, in his 83rd year.

The theatre remained closed until 1839, when Mr. Hooper became manager. A man of considerable enterprise, he not only engaged such well-known artists as Walter Lacy, Alfred Wigan, James Bland, Mrs. Glover, Mrs. Honey, and Mrs. Nisbet, but decided to assist their talents with varieties. He therefore secured Van Ambergh and his famous troupe of lions. The public, nothing loth, gave him so cordial a welcome, that Hooper imported from Paris a troupe of highly-trained

monkeys, dogs and goats. The bait proved irresistible, all the rank and fashion crowding to witness the antics of "Mdme. Pompadour," "Mdlle. Batavia," "Lord Gogo," and his valet "Jacob." The young Queen having patronised the wild beast show twice in one week at Drury Lane, everyone was eager to show his or her loyalty by doing likewise at the St. James's, and the theatre was crowded nightly. It is interesting to record, *apropos* of this strange phase, that Mr. George Alexander, on taking over the theatre many years after, found in the cellar several iron cages in which the animals, doubtless, had been kept.

Mr. and Mrs. Charles Mathews made their first appearance at this theatre during this management, in "Love among the Roses" and "Simpson & Co."

One season satisfied Mr. Hooper, and French plays reigned in King Street from May until the end of July. The house then closed until November 5th, when it was re-opened by Mr. Alfred Bunn, with an Opera Company, including all the principal singers of the day. "Guy Mannering," "Massaniello," "The Waterman," and "The Beggar's Opera," were the most noteworthy of his productions, and, at the end of his season, the theatre was again closed, and not re-opened until April, 1840.

This being the year of the Queen's marriage, Alfred Bunn thought a series of German plays might be attractive, and for a time the theatre was called "The Prince's," under Herr Schumann (Director of Grand Opera at Mayence). Everything German was the fashion, so the venture proved suc-

cessful, although the singers and actors were declared by the critics to be execrable.

On February 7th, 1842, Mr. Mitchell, the Ticket Agent of Bond Street, took possession under the authority of the Lord Chamberlain, for the performance of French Comedies; and, for about twelve years, the St. James's was designated "The French Theatre." Mdlle. Plessy, Mdlle. Déjazet, Mdlle. Rachel, Mons. Perlet, Frederick Lemaitre, Clarisse, Bouffé, Leroy, Mesdames Vestris, Fauré, and Mdlle. Judith, were among the more celebrated of the French artists who appeared during this period; and Rachel, in particular, was the talk of the town in such parts as "Phèdre" "Roxane," "Polysacte," "Adrienne Lecouvreur," "Andromaque," "Marie Stuart," and "Mdlle. de Belle Isle."

Curiously enough, while the aristocracy flocked to applaud the French actors at the St. James's, the democracy rallied to the cry of "Protection!" raised by great actors and literary men of eminence, and hissed the Parisian company of the Théâtre Historique off the stage of Drury Lane when, in 1848, they strove to obtain a hearing for Dumas' "Monte Cristo." An internecine war of words ensued, whilst pamphlets, calling on "Britons to stand by the British Drama" and painting the horrors consequent on the French invasion of "the most sacred domain of the British author and actor," were showered into the arena. Macready, alone, defied the storm raised by Charles Kean, Benjamin Webster, Charles Mathews, Harley, Buckstone and their fellows, and offered a handsome apology to the French visitors. But his intervention was in vain; they were driven

out of the Paradise of Drury Lane and left to wander at their will at the St. James's.

On August 25th, 1850, Mr. Barnum, of New York, opened the theatre with the juvenile dramatic performers, Kate and Ellen Bateman, aged six and eight respectively; they played selected scenes from Shakespeare's "Richard III.," also "The Young Couple," much to the amazement of the critics. George Henry Lewes predicted that their talents would die young; but the infant prodigies flourished, and gave, during their stay, "The Merchant of Venice," and several comediettas.

Kate Bateman, in later life, gave the lie to Lewes's prophecy by her superb acting as "Leah the Forsaken," "Mary Warner," in "Karin," and, quite recently, as Queen Elinor in "King John" at Her Majesty's.

In 1854 the theatre was taken in hand by Mrs. Seymour, long associated with Charles Reade, who had great faith in her powers, and whose faith she repaid by producing "The King's Rival," an original drama, written by Reade and Tom Taylor. In the cast were Messrs. Mead (also stage manager), George Vanderhoff, and J. L. Toole from the Theatre Royal, Edinburgh, his first appearance here—he had made his *début* at the Haymarket, in July, 1852, in "The Spitalsfield Weaver." This was followed in October by a Burlesque-Burletta, called "The Spanish Dancers," with Mr. Toole and Miss Lydia Thompson principals, Miss Thompson also appearing in "Magic Toys," and dancing her way into the public's heart.

The bold experiment of producing "Alcestis," adapted by Henry Spicer from the French of another adapter, M. Hippolyte

Lucas, was then tried, and served to introduce Miss Vanderhoff and Mr. Barry Sullivan.

From this time until June, 1858, there were few events of note at this theatre. Then the great Italian actress, Ristori, played for a short season, in "Phèdre," "La Locandiera," "Maria Stuarda," "Adrienne Lecouvreur," and "Elizabetta," in which play she took a farewell benefit, July 19th, 1858.

A genuine attempt to reinstate the fallen fortunes of the house was at length made by Mr. F. B. Chatterton, who opened on October 1st, 1858, with a shilling pit and sixpenny gallery; the boxes were three shillings and two shillings. A fairy spectacle was received with much favour, entitled "The Swan and Edgar," Miss Lydia Thompson as Cygnetta again winning the warmest praise.

Two years later, however, Chatterton retired in favour of Alfred Wigan, who opened on October 29th, 1860, with "Up at the Hills," by Tom Taylor, cast with Miss Kate Terry, Miss Herbert, and Mr. Alfred Wigan. Later he produced "A Scrap of Paper" (adapted from Sardou's "Pattes des Mouches," by Palgrave Simpson), concluding with the farce, "Done on both sides," played by Mr. G. Vining, J. Robins, and Mr. and Mrs. F. Matthews. This was a brilliant successs.

At Christmas, 1861, Wigan made way for George Vining, who opened on Boxing Night with a "A Wonderful Woman," by Charles Dance.

In January, 1862, this was replaced by a new drama, entitled "Self-made," by George Vining.

In March a great success was achieved in "Friends or Foes," adapted from Sardou's "Nos Intimes," by Horace Wigan. The cast included Mr. G. Vining and Miss Herbert, Mrs. Frank Matthews and W. H. Stephens, and others. It was during the run of this play that Miss Kate Terry first came to the front. She had been engaged as understudy to Miss Herbert, and was called on to play the part at a moment's notice. Her triumph was instantaneous, and Tom Taylor immediately secured her as leading lady at the Olympic.

After nearly a year's successful management, Vining retired in favour of Mr. Frank Matthews, who re-opened on Boxing night, 1862, with Planché's "Faint Heart never won fair Lady," and "Golden Hair the Good," by H. J. Byron. In the company were Miss Adeline Cottrell, Miss Pattie Josephs, Miss Herbert, Miss Ada Dyas, and Mrs. Frank Matthews, Messrs. Arthur Stirling and Sam Johnson. "The Carte de Visite," by F. C. Burnand, was also given.

"The Dark Cloud," by Arthur Sketchley, was the rather ominous title of the piece which ushered in the New Year, 1863, but we may assume there was a silver lining, since it proved a success, in conjunction with another play called "The Merry Widow."

"Lady Audley's Secret," adapted by George Roberts, from Miss Braddon's novel, was produced on February 28th, and achieved a sensational success. Professor Henry Morley's criticism was fully to the point:

> "It is only in two acts; and the putting of the superfluous husband into the well follows so closely on the bigamy, the glow of the arson, again, so closely on the stain of murder, and the interesting heroine goes mad so immediately, with the glow of the house she has burnt yet on her face, and the man she has burnt in it dying on a stretcher by her side, that the audience has a pudding all plums."

But, for all the plums, the public remained unsatiated, and flocked to the St. James's throughout the season. Miss Herbert's remarkable acting was in the main responsible for this change of fortune, though she was admirably seconded by Frank Matthews as Luke Marks, and Arthur Stirling as Robert Audley, a part to which Henry Irving afterwards succeeded.

The autumn season commenced with William Brough's "Great Sensation Trial," and a burlesque on Dion Boucicault's Drama, "Effie Deans," in which Miss Marie Wilton (Lady Bancroft) played. During the season the programme was varied by "Turning the Tables," "The Little Sentinel," "Perdita, or, The Royal Milkmaid," and other pieces, "Lady Audley's Secret" still maintaining a prominent place in the bills.

In April, 1863, Henry Morley, commenting on the success of this venture, said :—"Mr. Frank Matthews produced the best new plays he could get of a creditable sort, and though they were not bad, and were acted well, I saw one evening his curtain rise to an audience of five in the stalls, seven in the dress-circle, and thirty in the pit! He is now acting to crowded houses "Lady Audley's Secret," and a burlesque of Mr. Boucicault's "Effie Deans."

At the close of Matthews' management, Benjamin Webster became lessee, gathering round him the following talented company :—Mr. and Mrs. Charles Mathews, Mr. and Mrs. Frank Matthews, Mrs. Stirling, Miss Fanny Josephs, Miss Herbert, Messrs. Ashley and H. J. Montague. Many of Matthews' favourite plays were revived, but the public did not respond very heartily. On May 11th, 1864, "The Fox

Chase," a diverting five-act farce by Dion Boucicault became the attraction, and on July 9th, "Faust and Marguerite," by F. C. Burnand, was added, Frank Matthews playing Mephistopheles, to the Marguerite of his wife.

A frequent change of bill failed to establish the venture on a firm basis, and, after the production of a new comedy by Palgrave Simpson, entitled "Sybilla, or Step by Step," with Mr. and Mrs. C. Mathews and Mr. and Mrs. Frank Matthews in the cast, and a new piece in five acts called "A Lesson in Love," Webster made way for Miss Herbert.

The two years of management inaugurated in 1866, stand out prominently in the records of the theatre. Miss Herbert's genius and beauty, which had previously endeared her to the Pre-Raphaelite Brotherhood, now for the first time found full scope. For the first time, too, the brilliant work of Henry Irving began to attract the attention of the "bright-eyed minority," so soon to swell into that "blear-eyed majority," whose approval was to sweep him into his rightful place as head of his profession. Boucicault, it was, who brought him up from Manchester to play Rawdon Scudamore to the Mary Leigh of Miss Herbert in "Hunted Down," and nobly he vindicated the dramatist's judgment. A series of revivals of old comedy, including "The Belle's Stratagem," "The Rivals," "Road to Ruin," "School for Scandal," and "She Stoops to Conquer," followed during the next eighteen months with varying success. Irving and Miss Herbert raised a critical storm by their new readings of Joseph Surface and Lady Teazle, but the voice of so shrewd a judge as Henry Morley turned

the balance in their favour ; and there were no two opinions as to the unsurpassed quality of their Dorincourt and Letitia Hardy ("The Belle's Stratagem").

On April 27th, 1868, Miss Herbert took her farewell of managerial responsibilities, with "The School for Scandal," and "The Happy Pair."

Another long period of inanition ensued, to be broken by the appearance of a certain Mdlle. De la Ferte, on Boxing Night, with a new comedy by Arthur A'Becket, called "Glitter." The cast included Charles Coghlan, Arthur Williams, Gaston Murray, C. P. Flocton, and Miss Rushton.

1869 passed uneventfully, until Mrs. John Wood's re-opening, on October 16th, with a revival of "She stoops to Conquer." Messrs. Lionel Brough, William Farren, John Clayton, Henry Marston, Mrs. Herman Vezin, and Miss Lydia Foote were the most distinguished members of a company which won for Goldsmith's comedy a new lease of life, extending considerably over 100 nights. "La Belle Sauvage" was added to the bill on November 27th, with Mrs. John Wood as "Princess Pocahontas."

After the summer vacation of 1870, the theatre was re-opened on October 15th, with "Fernande," adapted by Sutherland Edwards from Sardou, Miss Fanny Brough making her first appearance in London as Fernande. The cast also included Messrs. W. Farren, Gaston Murray, Lionel Brough, Mrs. John Wood, Mrs. Herman Vezin, and Miss Sophie Larkin. "Fernande" lasted well into the following year.

In January, 1871, "War," by T. W. Robertson, was produced, but ran for three weeks only. Mrs. John Wood, after being out of the bill for a short period, reappeared as "Jenny Lind at last," an operatic trifle by Angus Reece.

About this time the bill of the play began to take a more suitable form; at this theatre it was like a small newspaper, with information about new productions, and also short stories and paragraphs.

On May the 6th "Poll and my Partner Joe," by F. C. Burnand, went into the bills, and on the same evening "Secret Service," Planché's adaptation of "Michel Perrin," was revived, with Mr. W. Farren and Miss Fanny Brough in the chief parts. This piece had been previously played at Drury Lane in 1834.

For nearly three years after the conclusion of Mrs. Wood's management, the theatre stood empty and deserted, a reproach to the passer-by, and more than ever fitting its first title "Braham's Folly." Early in 1875, however, Miss Marie Litton assumed the reins, and, in addition to reviving "Brighton," (originally produced in May, 1874, at the Court), in company with Mr. Charles Wyndham, W. J. Hill, and Edgar Bruce, staged several original pieces. "Brighton" was played in conjunction with "Conrad and Medora," with Misses Henrietta Hodson, Edith Challis, Rose Egan, and Marie Litton; Messrs. W. J. Hill, A. W. Boyce, and Charles Steyne. "Tom Cobb, or Fortune's Toy," by W. S. Gilbert, was produced with "A Small Frock," and "Trying it on," with Mr. Wyndham as Walsingham Potts. On June 5th, "Tom Cobb" was

preceded by "The Dancing Barber," and followed by "The Zoo," with music by Arthur Sullivan.

On January 8th, 1876, Mr. Horace Wigan returned to management, with a play by Messrs. Hermann Merivale and Palgrave Simpson, founded on Dicken's "Tale of Two Cities," and called "All for Her." The authors were especially congratulated on their wisdom in merely using the motive instead of attempting to dramatise the book ; and Mr. William Archer pronounced it "an excellent play, the least faulty if not the best of all Mr. Merivale's works, romantic without bombast." The same critic has, too, nothing but the warmest praise for the development of the plot and for the character of Hugh Trevor, the Sidney Carton of the drama, of whom John Clayton—departing from light farcical parts—made a lovable and intensely sympathetic personage.

The year 1876 saw Mrs. John Wood's return to management at the St. James's, when "Les Danischeff" filled the theatre for over three hundred nights.

Mr. Samuel Hayes followed as manager and, in rapid succession, produced "The School for Scandal," with Ada Cavendish as Lady Teazle, Palgrave Simpson's sensational drama, "Scar on the Wrist," and "Othello," Forrester playing the Moor to the Iago of Mr. G. S. Titheradge and the Emilia of Mrs. Bernard Beere. After the retirement of Mr. Hayes, "Braham's Folly" seemed to have deserved its title only too well. But it is proverbially darkest before the dawn. Mr. John Hare, whose brilliant career in the Bancroft's Comedy Company had laid the foundation-stone of an equally distinguished

management at the old Court Theatre, had long contemplated partnership with Mr. and Mrs. Kendal. The moment for this union had come; and, with the hour, the place—the St. James's Theatre.

From the outset, a company, which—in addition to Mr. and Mrs. Kendal and Mr. Hare—included the names of William Terriss, Albert Chevalier, William Mackintosh, Brandon Thomas, Miss Kate Phillips, Miss Cissie Grahame and Mrs. Gaston Murray, was engaged. "The Queen's Shilling," a three-act comedy-drama, by Mr. G. W. Godfrey, and "Monsieur le Duc," a comedietta, by Mr. Val Prinsep—constituted the bill of the play on the opening night, October 4th, 1879.

Two months later, on December 18th, to speak by the card, "Monsieur le Duc" made way for Tennyson's "Falcon." Of Mrs. Kendal's performance in this play, Mr. Archer said:—"She was a living poem in her gracious stateliness and queenly yet tender womanhood. Never, in England or elsewhere, have I seen a piece of acting more instinct with the truest poetry."

When, in March, 1880, a change of bill was found necessary, such safe cards as "Still Waters Run Deep" and "The Ladies' Battle" were played. But, though admittedly revived only to fill up the time which must elapse before Mr. W. G. Wills was ready with his new version of Douglas Jerrold's "Black-eyed Susan," the former old play was staged with a finish at that time seldom even given to a new production. In addition, Mrs. Kendal and Mr. Hare scored very "palpable hits" as Mrs. Sternhold and Potter. Of the next production, "William and Susan," Mr. Archer wrote:—

"Mrs. Kendal wished to play at her own theatre one of her most delightful parts, a perfect embodiment of healthy English womanhood, but was conscious that Jerrold's play was too antiquated in manner to suit the taste of her audiences. Mr. Wills consequently undertook the delicate task of transforming a transpontine nautical drama into what may be called a nautical idyll. He refused both the humour and the pathos of the older play, and gave it a touch of delicate and faithful poetry. The honest sentiment and homeliness remained, with an added grace and charm. This is the style of work in which Mr. Wills excels, and here he excelled himself."

Its successor was an adaptation, by Mr. Charles Coghlan, of "Le Roman d'un Jeune Homme Pauvre." Then Messrs. Hare and Kendal turned to Mr. A. W. Pinero, then a young actor at the Lyceum, who had advanced no further as a dramatist than one-act pieces of the slender calibre of "Bygones," "Daisy's Escape," and "Hester's Mystery." "The Money Spinner" was the outcome of their appeal. The brilliancy of its characterisation and the sterling quality of its dialogue commanded success.

A revival of "The Lady of Lyons," with Mr. and Mrs. Kendal as Claude and Pauline, and Mr. Hare as Damas, served as an interlude to two adaptations from the French, "Coralie," by Mr. G. W. Godfrey, from M. Delpitt's "Le Fils de Coralie," and "Home," Robertson's version of Augier's "L'Aventurière."

Of Mr. Pinero's "The Squire," produced on December 29th, 1881, Mr. Clement Scott, quick to perceive its fine qualities, wrote :—

"Mr. Pinero has given us persons, not sketches; his characters are flesh and blood, and his dialogue is, from first to last, admirable, and the very thing the stage requires."

The success of "The Squire" was so unequivocal that its successor, Mr. B. C. Stephenson's adaptation of "La Maison du Mari," under the title of "Impulse," was not needed until December, 1882, exactly a year later. Another popular success

was won thereby, and nine months elapsed before Mr. Hare, who had no part in "Impulse," re-appeared in "Young Folks' Ways," an adaptation from Mrs. Hodgson Burnett's "Esmeralda," in which Mr. George Alexander made his début at the St. James's.

Revivals and adaptations were then "the only wear," from December, 1883, until October, 1886. Under the former heading, mention must be made of "A Scrap of Paper," and a lavish production of "As You Like It," Mr. and Mrs. Kendal playing Orlando and Rosalind to the Jacques of Mr. Herman Vezin and the Touchstone of Mr. Hare. Whilst, under the latter, Mr. Pinero was responsible for "The Ironmaster," and Mr. Sidney Grundy for "The Wife's Sacrifice" (D'Ennery's "Martyre").

"The Hobby Horse," produced on October 23rd, 1886, marked another phase in the career of Mr. Pinero. "The Hobby Horse" was the last original play produced during Mr. Hare's partnership with Mr. Kendal. Revivals of "Lady Clancarty" and several of their earlier successes followed, and the partnership was dissolved on July 21st, 1888, "The Squire" being appropriately revived for the occasion. In his farewell speech Mr. Hare claimed that—

> "Whilst fighting to live amidst a keen and vigorous competition, we have endeavoured not to forget the advancement of our art in the more sordid care of theatrical management. It has been argued to our prejudice that we have favoured too much the productions of foreign authors; but I would ask you to remember that, in the matter of plays, the demand has ever been greater than the supply, and that the history of the English stage for many years has proved it to be incapable of being entirely independent of foreign work. I can safely say, however, that to England we have always turned first for the dramatic fare that we have placed before you. That we have not done more has been our misfortune; I would like to think not altogether our fault."

There is none to gainsay Mr. Hare's very modest estimate of the work of Mr. and Mrs. Kendal and himself at the St. James's; it stands out as one of the brightest pages in the history of actor-management.

Mr. Rutland Barrington became manager in October, 1888, and surrounded himself with a strong company, including Mr. Lewis Waller and Miss Olga Nethersole, and produced "The Dean's Daughter," adapted from a popular novel by Mr. Sidney Grundy. "Brantinghame Hall," by W. S. Gilbert, was the next production, and, with its withdrawal, Mr. Barrington passed out of the ranks of the actor-managers.

Mrs. Langtry, who followed with a revival of "As You Like It" (in which the manageress played Rosalind to the Jacques of Mr. Arthur Bourchier), and of "Esther Sandraz," kept the theatre open for a few months, at the end of which Mr. Bourchier produced one or two plays of slight importance.

A supreme stroke of irony was yet to come. The theatre, whose name fifty years previously had become identified with French plays, now returned to its starting point, and Mr. M. L. Mayer took possession. The wheel had "come full circle" indeed! But not for long. Taste had changed since the forties, and the "French invasion" no longer provoked either enthusiasm or delirium. Mr. Mayer retired, and, at the end of 1890, the gloom of emptiness once more reigned, giving tongue to the pessimists who had already composed the theatre's epitaph, "Ichabod, the glory is departed."

The air was still vibrant with the last echoes of the sentence, and the fate of the theatre, like Rebecca's, hung in the balance,

when a new Ivanhoe spurred into the lists. The air of mystery surrounding the Disinherited Knight also sat upon the newcomer, and none might judge his strength; but, no sooner had the *Laissez aller!* been sounded than, to complete the analogy, he dashed to the charge against Tradition, Superstition and their companions in arms, unhorsed them, and set the crown of the tourney at the feet of his mistress, the Anglo-Saxon drama. That knight was Mr. George Alexander, who, having tilted successfully as a manager at the Avenue, now came to give battle on a larger scale and against far heavier odds at the St. James's. Some of these he had disposed of in advance. Miss Marion Terry, Miss Maud Millett, Mr. Nutcombe Gould and Mr. Ben Webster formed the nucleus of a company—afterwards swelled, as occasion might demand, by the addition of Mrs. Patrick Campbell, Misses Fay Davis, Winifred Emery, Lily Hanbury, Ellis Jeffreys, Gertrude Kingston, Rose Leclercq, Evelyn Millard, Julia Neilson, Juliette Nesville, Amy Roselle, Irene and Violet Vanbrugh; Messrs. Allan Aynesworth, Arthur Bourchier, H. V. Esmond, James Fernandez, H. B. Irving, Cyril Maude, John Mason, Edward Righton, E. M. Robson, Vane Tempest, Fred Terry and Herbert Waring—which could, in modern comedy, drama or tragedy, hold its own against any in the world. The theatre, too, was thoroughly overhauled. Gloom was dispersed by electric light, dinginess by warm tints, and the resources of the upholsterer were taxed. It was indeed to a new theatre, rising Phœnix-like out of the ashes of the old, that Mr. Alexander bid his patrons welcome on January 31st, 1891, when the following programme was presented:—

ST. JAMES'S THEATRE.

Lessee and Manager - - - GEORGE ALEXANDER.

Licensed by the Lord Chamberlain to Mr. George Alexander, St. James's Theatre, King Street, S.W.

EVERY EVENING AT 8-15, AN ORIGINAL PLAY IN THREE ACTS

By R. C. CARTON, Entitled—

SUNLIGHT and SHADOW

Dr. Latimer		Mr. NUTCOMBE GOULD.
Mark Denzil		Mr. YORKE STEPHENS.
Mr. Bamfield		Mr. BEN WEBSTER.
George Addis	(Choir Master, a Cripple)	Mr. GEORGE ALEXANDER.
Scollick	(A Gardener)	Mr. ALFRED HOLLES.
Helen	(The Doctor's Daughters)	Miss MARION TERRY.
Maud	(The Doctor's Daughters)	Miss MAUDE MILLETT.
Janet Felton		Miss ADA NEILSON.

Act 1. The Doctor's Garden - - - - - "THE SHADOW FALLS."
Act 2. The Doctor's Living-Room - - - "THE SHADOW DEEPENS."
(A WEEK LATER).
Act 3. The Same - - - - - - - "THE SHADOW FADES."
(FOUR MONTHS LATER).

After which, a Comedy in One Act, by ALFRED C. CALMOUR, entitled—

THE GAY LOTHARIO

Sir Harry Lovell	Mr. GEO. ALEXANDER	Amanda Goldacre	Miss MAUDE MILLETT
Sparks (his Valet)	Mr. BEN WEBSTER	Letty (her Maid)	Miss LAURA GRAVES

Scene—Room at Amanda Goldacre's House, near Bath. Time—18th Century.

The Dresses Designed by Mr. PERCY ANDERSON.

Doors Open at 7-45. Commence at 8-15. Carriages at 10-50.

Musical Director Mr. WALTER SLAUGHTER. Stage Manager Mr. ROBERT V. SHONE.
Business Manager - Mr. ALWYN LEWIS.

Private Boxes, £1 1s. to £4 4s.; Stalls 10/6; Dress Circle 7/- and 5/-; Upper Boxes Numbered and Reserved (Bonnets allowed) 3/-; Pit 2/-; Gallery 1/- NO FEES.

Box Office open Daily From 10 till 5. Seats can be booked by Letter, Telegram, or Telephone No. 3903.

The revival of Mr. Carton's comedy fully justified the faith engendered by its run at the Avenue, and was noteworthy as supplying a bone of agreement for Mr. William Archer and Mr. Clement Scott. For once the "World" echoed the opinion voiced in the "Daily Telegraph," and, answering those who protested against his excessive praises, Mr. Archer wrote :—

> "I said, and will maintain to the last drop in my inkstand, that it is a genial, sunny and gentlemanlike piece of work; one of those plays (to adapt Emerson to the occasion), 'Which always find us young, And tend to keep us so.'"

Whilst Mr. Scott said :—

> "The play charms, it does not startle. Its motive is simple, not exaggerated or improbable. Its characters are not 'cranks,' but flesh and blood, men and women."

From the comedy of Mr. Carton to the drawing-room melodrama of Mr. Haddon Chambers was but a step, a step none the less which must have given pause in the early nineties. Both dramatists were young and headstrong; the seed of their art was barely sown; its cultivation was as likely to yield tares as wheat. But youth goes toward youth with calm confidence, the youthful manager to the youthful playwright, and the confidence was singularly well placed in this instance. "The Idler," produced on February 26th, ran through the season, was played during the provincial tour which followed, and revived, with but slight diminution of public interest, on the return of the company to the St. James's. This, in despite of Mr. Archer's scornful declaration that—

> "From the literary point of view, the play ranks no higher than the most ephemeral 'railway reading.' It belongs to the Hugh-Conway-cum-Fergus-Hume, not to the Bret-Harte-cum-Rudyard-Kipling, order of fiction."

Ephemeral or no, it has borne the test of revival on many subsequent occasions. Indeed, its success rather forced the manager's

hand. Drawing-room melodrama was the need of the moment, which Messrs. Mark Quinton and Henry Hamilton (with "Lord Anerley") and Mr. J. Comyns Carr (with "Forgiveness") set out to supply in the autumn of 1891. In neither case, however, did the means justify the end. The intention truly was there, the realisation all to seek. But this check only served to re-cast Mr. Alexander in his proper mould—high comedy and comedy-drama. Incidentally, too, it set a notch in the progress of the English drama which, under his direction, has advanced by leaps and bounds during the past eight years. The æsthetic movement had been accepted under protest, satirized, and finally had become an integral part of art and literature; but the drama, always lagging behind, had still to come up with it. In "Lady Windermere's Fan" it did more, it reached forward beyond the advanced outposts.

Of this comedy Mr. Archer said:—"How comes it that, for the past twelve years or so, we have been entertaining a dramatist unawares, when he ought, on the contrary, to have been entertaining us?" And the impression on Mr. A. B. Walkley's mind was such that "for two pins," he declared, "I would say 'Lady Windermere's Fan' is an admirable play."

On December 3rd, 1892, Mr. Carton's comedy, "Liberty Hall," was placed in the bills. The wit of the dialogue and the humours of the low comedy parts, equally with the beautiful acting of Miss Marion Terry, Mr. George Alexander, Mr. Edward Righton—whose quaint pathetic and picturesque sketch of Todman brought the stuffiness of musty volumes across the footlights—ensured it a long career.

By this last production Mr. Alexander had but marked time in the march of progress. He was now again in the van, and, under his astute generalship, "The Second Mrs. Tanqueray" and Mr. Pinero advanced to glory. The play was produced on May 27th, 1893, and stamped itself on the minds of the first night audience in no uncertain manner. Expectancy gave place to hushed silence, and the later scenes intensified the profound impression. Enthusiastic cheers broke the spell after every act, but with the final fall of the curtain there was a pause of some moments. The force of the play had gone home, and the audience was almost awed by pained interest; then, suddenly, a storm of cheering burst over the theatre, to be renewed again and again on the appearance before the curtain of Mr. Pinero.

"Epoch-making," exclaimed one critic, giving the rein to his enthusiasm; and few were ready to quarrel with the description. Mr. Archer, the most level-headed, shrewd and unresponsive of critics, did not hesitate to declare that—

> "Technically, the work is as nearly as possible perfect. How masterly, for example, is the exposition—clear, simple, natural, profoundly interesting! There is plenty of wit in it, without a trace of that elaborate conceit-hunting which has hitherto spoiled so much of Mr. Pinero's best work. In brief, the play is modern and masterly. I want to read it, to study it—but, with Mrs. Patrick Campbell in the title-part though, or because her performance is almost perfect in its realism, the sensation it gave one could not at any point be described as pleasure. . . . Not once during the whole evening were the tears anywhere near my eyes. Yes, once—when Mr. Pinero came before the curtain, and the house rose at him. Then I felt a thrill of genuine emotion to think that here at last, in spite of all the depressing and stunting influences of our English theatrical world, was a man who had the will and the talent to emancipate himself and give the artist within him free play—to take care of his soul, and let his pocket, for the nonce, take care of itself.
>
> "In Mrs. Patrick Campbell, Mr. Alexander has laid his hand upon the very woman for the part of Paula. Her performance was as novel and unconventional as the character itself, and her triumphant success was thoroughly deserved. Never was there a more uncompromisingly artistic piece of acting. It was incarnate reality, the haggard truth. Mr. Alexander himself played Aubrey Tanqueray with

his unfailing tact, elegance, and self-restraint; and Mr. Cyril Maude was exceedingly good in the capital character of Cayley Drummle."

For once, too, artistic triumph spelt popular success. The play ran from May 27th to July 28th, was reproduced after the provincial tour on November 11th, and remained in the bill until April 21st, 1894, making a total of nearly 300 performances in London alone.

The triumph was undeniable, the progress unmatched, but how to avoid a retrocession? The position was in the nature of an outpost, and, failing reinforcement by another greater than "Tanqueray," retreat was inevitable. In this extremity Mr. Alexander executed a flank movement, and again took the field victoriously with "The Masqueraders," Mr. Henry Arthur Jones's thrilling romantic play. Again the critics sounded the trumpets of success, again the public responded with alacrity, and again the theatre was packed during a run which hardly fell short of that of "Tanqueray." Mr. Walkley, in describing the great scene of the play, said:—

"Whatever you may think afterwards in cold blood about its probability, it is enormously effective at the moment. You follow each cut of the cards with something like the excitement of the gamblers themselves, and when at last David wins the third round you give a sigh of relief, unless you shout a wild 'hurrah'!

"It will be seen that the central motive is highly romantic. But there is much realism of ideal, many clever thumbnail sketches of modern cynicism, and extra-conjugal flirtation, and cold-blooded wooing. It is all admirably acted, especially by Mr. Alexander as the chivalrous David Remon, and Mr. Herbert Waring, whose study of the dissipated bully, Sir Brice, is a very fine thing indeed, perhaps the finest thing yet done by one of our most able, thoughtful, and conscientious players."

The next move was too rash to prove successful. Where others, by nature well-equipped for the attempt, had failed to waft across the footlights

"A fancy of those Georgian days,
Whose style still breathed a faint and pure perfume
Of old-world courtliness and old-world bloom,"

it was surely not in the nature of things that an artist of Mr. Henry James's hyper-subtlety should succeed. Least of all with an audience lately heated by the feverish excitements of Mr. Jones's Gaming Scene. Mr. Alexander, however, was sanguine, and offered on January 5th, 1895, in "Guy Domville,"

> "A dream, an idyll, call it what you will,
> Of man still man, and woman—woman still"!

The public was in no mood for such paltering. They had asked for bread, and behold! a stone, which they flung back with relish and unerring aim at the heads of manager and author. Mr. Clement Scott joined issue with the public, declaring that

> "The first act of 'Guy Domville' is one of the most beautiful human documents that has been committed to the care of the stage for some time. The man who can write that first act will one day write a play that will live. It was not only that Mr. Henry James took us at once to an old-world garden at the end of the last century; not only that we breathed the charm, the sweetness, the calm of repose in Old England in the Georgian era. He showed us not only the persons of two men and one woman; he showed us their hearts."

The delicate half-tones of "Guy Domville" gave place on February 14th to the assertive notes of "The Importance of Being Earnest; a Trivial Comedy for Serious People," which Mr. Walkley described as "the wildest of fantastic farces, a breathless rush of mad harum-scarum, delicious nonsense." This, after a run of three months, was withdrawn in favour of Mr. Henry Arthur Jones's comedy, "The Triumph of the Philistines." In spite of the "most necessary moral" which, Mr. Jones subsequently admitted, he had felt compelled "to drive home to Englishmen to-day"; in spite, too, of the brilliant study of a French model, presented with amazing dash

and piquancy by Miss Juliette Nesville, the "Philistines" retired gracefully as "The Second Mrs. Tanqueray" re-entered, and a few performances of this play and "The Idler," brought the season to a close.

During Mr. Alexander's absence on tour, Mr. W. Elliot produced a three-act play by Mr. H. V. Esmond, entitled "Bogey," which Mr. Walkley regarded as "more important for what it suggests than for what it presents."

Two months later—on the production of "The Divided Way"—Mr. Archer said: "Mr. H. V. Esmond is a born playwright, and a man to be reckoned with." He was, too, lavish in praise of the manager, of whom he wrote :—

> "In producing 'Mrs. Tanqueray,' Mr. Alexander was only giving loyal and able support to an acknowledged master of the stage. It was a good thing to do, and we are not ungrateful; but it is a still better thing to give an untried man his first chance (for 'The Divided Way' was announced before the production of 'Bogey,') and to back your opinion of his talent as emphatically as though he brought with him the prestige of a score of successes. . . . . He (Mr. Alexander) has done the right thing in producing it, and confirmed his position as the manager whose career we all watch with the keenest and most sympathetic interest and expectancy."

Three weeks later the theatre closed, preparatory to reopening, on January 7th, 1896, with "The Prisoner of Zenda," in which the note of popularity was struck with no uncertain touch.

> "If three or four calls after every act," said Mr. Clement Scott, "cheers for author, double cheers for actors, and the customary congratulations mean anything, then Mr. George Alexander, the three-headed actor, and Mr. Anthony Hope, the charming novelist, and Mr. Edward Rose, the critical dramatist, must have gone home perfectly happy and contented."

A shrewd prophet indeed! "Zenda" ran until July 18th, was played in the provinces, revived in London on October 20th (when Miss Julia Neilson replaced Miss Evelyn Millard

as Princess Flavia), and was continued until November 28th, a total of over 300 nights at the St. James's alone, a longer run either than "Tanqueray" or "The Masqueraders." But this triumph, instead of fixing the manager's mind on other heroes of romance, other dramatised novels, drew his wayward feet back into the field of comedy; and, quite naturally, he turned to Shakespeare and "As You Like It" for his first production. The transition was, to most, startling; the transformation none the less complete. Mr. A. Addison Bright sounded the note of criticism, which was to be taken up on all sides, when he wrote in the "Daily Mail":—

> "To Mr. Alexander must the lion's share of honours fall. The new Rosalind will be excitedly discussed. This very picture of romantic beauty, a booted Ganymede, of mein so noble and looks so frank and brave, an Apollo himself in Arden, will be championed against less superb if wittier and more poetic Rosalinds. War will wage around the new Touchstone—nervous, eager, well 'ware of his own wit,' without reminder from his shins, a genial Voltaire, with a touch of Spring as Mephistopheles upon the Brocken. And Celia! There must go up one long cry of admiration over the revelation by brilliant Miss Fay Davis, of that mere 'second wanderer,' hitherto just a tiresome lady in attendance upon Rosalind. But to Mr. Alexander, nevertheless, the lion's share! For the first thing to note in his production of Shakespeare's delicious comedy is the exquisite taste pervading and improving every scene. . . . .
>
> "Mr. Alexander's laurels in production are won by the spirit he has breathed into every acted scene. In his hands the comedy is harmony itself, a few actors' blemishes—not his—apart. And to my thinking this is the first and only "As You Like It" worthy of Shakespeare and worthy of our modern stage."

The public readily endorsed this view, and crowded the theatre for three months, at the end of which time—March 29th, 1897, to be exact—it was replaced by Mr. Pinero's "Princess and the Butterfly." Opinion was greatly divided over this comedy; Mr. Walkley, Mr. Archer, and Mr. Bright, alone among the critics, discerned in it "*la vraie comédie*" worthy a place by the side of Moliere's "Précieuses Ridicules," whilst the last-named boldly hailed it as "the comedy of the age,"

and justified the faith that was in him in the following analytical criticism :—

> "In discussing Mr. Pinero's latest and greatest work, the name of Mr. Meredith must recur, for the comedy has been conceived and written purely in the spirit of the acknowledged master of English fiction. Deliberately, of set purpose, the premier dramatist of England discards the accepted methods, his consummate mastery over which he has in farce, in drama, and in the one great modern tragedy, 'The Second Mrs. Tanqueray,' carried him from triumph to triumph. In place of naked emotions, strewn broadcast over the stage for us to break our shins upon, we have the bird's-eye view of life, the tender, tremulous half-tones, the thoughts scarcely to be freed in words, the actions arrested in the moment of expression—all the media, rather, of the novelist, and him unique among the writers of our time. The change of method may prove irksome to many. Music in the minor key does not appeal to all. But none can call in question the exquisite harmonies that the hand of Mr. Pinero has wrought ; and, even in the most fantastical moments of his 'Fantastics,' who provide him with the sub-title of his utterly fascinating play, his mastery of the instrument under his hand is a thing to be wondered at no less than admired. . . . .
>
> "Attention must be called to two scenes, scenes which at once took the sympathy of the house by storm, and swept the play to success. In both Miss Fay Davis and Mr. Alexander, the Mignon and the Butterfly, were the only figures to be noted. And in both the exquisite expression by Miss Fay Davis of a girl's fearless, innocent love, and the tender awakening to the joy of it expressed by Mr. Alexander as her friend and guardian, constituted a revelation of the fine uses to which rare gifts may be put."

Success, artistic and financial, having been won by comedy old and new, Mr. Alexander raised his hand, on October 25th, 1897, to pluck the fruit of "The Tree of Knowledge" (Mr. Carton's). The crop was golden during the next four months, when Mr. Alexander again turned to Shakespeare and revived "Much Ado About Nothing" in a way which drew from Mr. Archer the statement :—

> "It has never been so richly caparisoned, nor (in our time) acted with more gaiety and gusto. Mr. Alexander's Benedick is one of the best things he has ever done—gay, gallant, humorous, incisive, amusing from first to last."

The production of "The Conquerors," in April, was followed on June 2nd by Mrs. Craigie's first comedy, "The Ambassador," which Mr. Archer described as

". . . uncannily, almost disquietingly, good. She (Mrs. Craigie) has in an eminent degree the knack, the instinct of the scene. The knack of the stage, however, is not everything. There goes a great deal more than that to the making of a dramatist. Mrs. Craigie has one thing more—she has wit. She has another thing more—she has knowledge of society. Out of these ingredients an airy comedy of dialogue, like 'The Ambassador,' can readily be whipped up; and a delightful dish it is. What chiefly pleases one is the straightforward ease and simplicity of its technique, and the delicate tact with which the tone of comedy is preserved throughout."

This "delightful dish" continued grateful to the public's palate until the end of the season, was revived in the following February with the same author's one-act Carlist drama, "A Repentance," and played until April, when Mr. Edward Rose's romance, "In Days of Old," was ready.

During the usual autumn tour Mr. and Mrs. Kendal played for a season of nearly six months, in "The Elder Miss Blossom," a charming comedy. As for Mrs. Kendal's superb performance, Mr. Scott said this last word:—

"Let the playgoer, old or new, enthusiastic or prejudiced, critical or cantankerous, rejoice that it has been his (or her) good fortune to see Madge Kendal as Dorothy Blossom. For that is the very perfection of English dramatic art."

On June 23rd, 1899, the curtain was rung down upon the first period of Mr. Alexander's management at the St. James's. It had lasted for over eight years, and had been marked throughout by an almost feminine solicitude for that "tending growing flower," to which Mr. Henry Arthur Jones once likened the English drama. Wherever it raised its head above ground, and put forth "tender leaves of hope," he was at hand to watch its blossoming, to bring it to fruition with words of faith and encouragement, and—in the worst extremity—to guard its delicate stem against the unexpected biting frost. How far this consistency of aim has advanced the cause of dramatic art is not a point for the present writer to urge. His task begins and ends

with the piecing together of the scattered fragments of theatrical history. It is for the critics and the public—the final arbiters in such matters—to say whether a manager has deserved well or ill, who (in addition to two Shakespearian revivals) has produced nothing but original English plays; who has been the means of introducing such distinguished writers as Mrs. Craigie, Henry James, Mr. H. V. Esmond, Mr. Anthony Hope, and Mr. Stephen Phillips to the stage; who has also produced two of Mr. Pinero's and one of Mr. Carton's *truest* works; and who has created a new vogue for one-act plays by commissioning well-known dramatists, and by himself appearing in them.

So much for the past. And the future? An enlarged theatre necessarily implies expansion of the managerial horizon; and it is to a very much larger—and practically new—St. James's Theatre that the public is now invited. Adjoining houses have been acquired, only to be knocked down and re-built as part of the theatre, the stage has been sunk and increased in depth, the ceiling heightened, with the result that a perfect "rake" is obtained. The orchestra is sunk beneath the level of the stalls, the view from which will no longer be impeded by any vision of the instrumentalists' heads. Stalls, pit, circles, and gallery have been materially enlarged and the seating capacity increased. Only two boxes remain, that designed for the use of Royalty, with a separate entrance, and its companion facing it on the prompt side. Spacious exits are also provided everywhere, permitting the theatre to be emptied in the shortest space of time.

All this has been carried out under the direction of Mr. Blomfield Jackson, formerly partner and now successor to the

late Mr. C. J. Phipps, assisted by Mr. Emblin Walker; whilst Mr. Percy Macquoid, R.I., has designed the decorations, which are of the Louis XII.-François I. transitional period, and include the coats of arms of Shakespeare and Arden, of Goethe, of Dante, and of St. James of Campostello. Under Mr. Macquoid's supervision the decorative work has been carried out by Messrs. Morant & Co., and the upholstery by Messrs. H. S. Lyon & Co.; while the electric lighting has been entrusted to Messrs. Rashleigh Phipps & Co. The new act drop, painted by Messrs. D. T. White and Telbin, is an exact reproduction of the famous tapestry "Pastoral Scenes," in the South Kensington Museum. "I believe the future is only the past again, entered through another gate," declared Paula Tanqueray. Surely no motto could be more appropriately inscribed over the portals of the new St. James's.

ILLUSTRATIONS

Frontispiece—George Alexander.

The new Proscenium Group, designed by Percy Macquoid, R.I.

Ben Webster and Mrs. Stirling in "Masks and Faces," 1850
J. L. Toole, about 1854
Miss Lydia Thompson, 1854
Rachel, 1850
Mrs. Glover, 1839
Alfred Wigan, 1860
Henry Irving, 1866
Madame Sarah Bernhardt, 1899

Drawn from Photographs by F. W. Townsend.

Miss Herbert, 1860—1875
Charles Mathews, 1869
Lionel Brough, as Tony Lumpkin in "She Stoops to Conquer," 1870

From Photographs by Bernard Partridge.

John Braham, from a print in the British Museum, 1835
Charles Keen, from a lithograph in the British Museum, 1850
Miss Fanny Kemble (Mrs. Butler), after a picture by Sir Thomas Lawrence, 1847
Miss Priscilla Horton, as Ariel in "The Tempest," from a lithograph in the British Museum, 1835
Ristori, 1858, from a photograph
Kate and Ellen Bateman, in "The Young Couple," from a print in the British Museum, 1850
E. A. Sothern, 1869, from a photograph
John Clayton, 1869, by kind permission of the London Stereoscopic Co.
Herman Vezin, from a photograph, 1877
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Barry Sullivan, 1854
Miss Carlotta Addison, in 1866 and 1898, by kind permission of Messrs. Walery, Ellis & Co.
Rutland Barrington, 1888, by kind permission of Messrs. Walery, Ellis & Co.
Mrs. Langtry, as Rosalind in "As you like it," 1890
Miss Ada Cavendish, by kind permission of Messrs. Elliot & Fry
Walter Lacy, as Narcissus Boss, from a lithograph in the British Museum, 1865

E. W. Tarver

ILLUSTRATIONS (Continued)

Miss Kate Terry (Mrs. Lewis), 1860
Miss Marie Wilton (Lady Bancroft), 1863
John S. Clarke, 1867
Miss Lydia Foote, 1869, by kind permission of Messrs. Downey and Co.
Mr. John Hare, 1879, by kind permission of the London Stereoscopic Co.
Mr. and Mrs. Kendal, in "The Squire," 1879
Miss Mary Litton, 1875, by kind permission of the London Stereoscopic Co.
Mrs. John Wood, 1869

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Arthur Bourchier, 1889
Miss Maud Millett, in "The Idler," 1891
Miss Winifred Emery, in "Lady Windermere's Fan," 1892
George Alexander and Miss Marion Terry, in "Liberty Hall," 1892
Mrs. Patrick Campbell, in "The Second Mrs. Tanqueray," 1893
Herbert Waring, in "The Masqueraders," 1894
George Alexander, in "The Prisoner of Zenda," 1896
Miss Evelyn Millard as Flavia, in "The Prisoner of Zenda," 1896
W. H. Vernon as Col. Sapt, in "The Prisoner of Zenda," 1896
Miss Julia Neilson as Rosalind, in "As You Like It," 1896
Miss Fay Davis as Fay Zuliana, in "The Princess and the Butterfly," 1897
H. B. Irving, 1896
H. V. Esmond and Miss Violet Vanbrugh, in "The Ambassadors" 1898
Miss Julie Opp, 1899

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Mr. Edward Rose
Mr. Anthony Hope
Mr. Chambers
Mrs. Craigie
Mr. Arthur W. Pinero
Mr. R. C. Carton
Mr. H. A. Jones

H. H. Vincent, Stage Manager from 1892 to 1900
Percy Macquoid, R.I.
A. Blomfield Jackson (architect)
Exterior of the St. James's Theatre, 1900

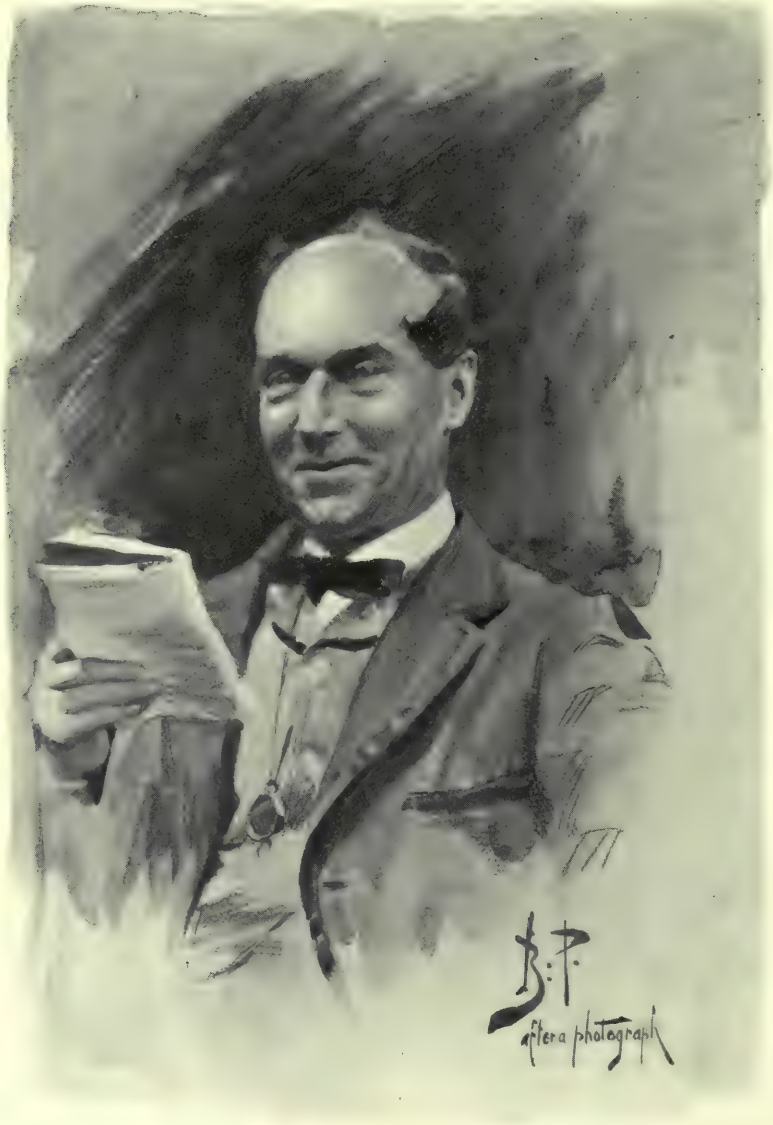
JOHN BRAHAM

As Prince Orlando
1835

Miss PRISCILLA HORTON

As Ariel in
"The Tempest" 1835

MRS. GLOVER
1839



CHARLES MATHEWS
1869

Miss FANNY KEMBLE
(Mrs. Butler)
1847

CHARLES KEAN
1834

MRS. STIRLING AND
BEN WEBSTER

In "Masks and Faces"
1850

RACHEL
1850

KATE AND ELLEN BATEMAN

In "The Young Couple"

J. L. TOOLE
1854.

Miss LYDIA THOMPSON

1854

BARRY SULLIVAN

As "Hamlet"
1854

RISTORI
1858

ALFRED WIGAN
1860

Miss HERBERT
1860 and 1875

Mfss KATE TERRY
(Mrs. Lewis)
About 1860

Miss MARIE WILTON
(Lady Bancroft)
About 1863

WALTER LACY

As Narcissus Boss

HENRY IRVING
1866

JOHN S. CLARKE
1867

E. A. SOTHERN
1870

Miss ADA CAVENDISH
1869

MRS. JOHN WOOD
1869

JOHN CLAYTON
1869

Miss LYDIA FOOTE

1869

CHARLES WYNDHAM
1869

LIONEL BROUGH

As Tony Lumpkin
"She Stoops to Conquer"
1870

Miss MARIE LITTON
1875

HERMANN VEZIN
1877

JOHN HARE
1879

MR. & MRS. KENDAL

In "The Squire
1879

RUTLAND BARRINGTON
1888

ARTHUR BOURCHIER
1889

MRS. LANGTRY

As Rosalind in
"As You Like it"
1890

Miss MAUDE MILLETT

As Kate Merryweather in
"The Idler"
1891

MISS WINIFRED EMERY
(MRS. CYRIL MAUDE)

As Lady Windermere in
"Lady Windermere's Fan"
1892

GEORGE ALEXANDER AND
MISS MARION TERRY

In "Liberty Hall"
1892

MRS. PATRICK CAMPBELL

As Paula in
"The Second Mrs. Tanqueray"
1893

HERBERT WARING

As Sir Brice Skene in
"The Masqueraders,"
1894.

GEORGE ALEXANDER

As Prince Rudolph in
"The Prisoner of Zenda"
1896

Miss EVELYN MILLARD

As Princess Flavia in
The Prisoner of Zenda"
1896

W. H. VERNON

As Col. Sapt in
"The Prisoner of Zenda"
1896

Miss JULIA NEILSON

As Rosalind in
"As You Like it"
1896

Miss FAY DAVIS

As Fay Zuliani in
"The Princess and the Butterfly"
1897

H. B. IRVING
1896

Miss CARLOTTA ADDISON

In 1866 and in
"The Tree of Knowledge"
1897

Miss VIOLET VANBRUGH and
H. V. ESMOND

In "The Ambassadors"
1898.

Miss JULIE OPP.

MADAME SARAH BERNHARDT
1899

Mr. Edward Rose.
Mr. Anthony Hope.

Mr. Chambers.
Mrs. Craigie.
Mr. Arthur W. Pinero.

Mr. R. C. Carton.
Mr. H. A. Jones.

H. H. Vincent,
Stage Manager from 1892 to 1900.

Percy Macquoid, R.I.,
under whose superintendence the Decorations of the Theatre have been carried out.

A. Blomfield Jackson,
Architect of the present St. James's Theatre.

ST JAMES'S THEATRE

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A chronicle of the St. James's Theatre